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## Music, Queries and Replies

of that crowded auditorium—she, the unpuffed, the unadvertised artiste, supreme simply by her artistic comprehensiveness, even the most cynical recognises that salvation may, even yet, come to those who are cloved with Gounod and find ability in de Lara.

The provincial public have long been regarded as superior in musical taste to the London crowd. Of course it is largely a question of situation. In the smaller towns, varying in population from twenty to fifty-thousand, the star system tours in comet-like fashion. The great artiste, be he Sarasate, Ysaye, Paderewski, Busoni, or a light of lesser magnitude gives a recital to which all the school girls are taken and also the mothers in caps are brought by daughters in last year's fashions. Generally the hero plays only averagely well and half the audience gives a sigh of relief at finding he is not so immeasurably above some local perpetrator of the twentieth magnitude. If they heard the great performer in a stimulated hour, they might be awakened from their complacent rural satisfaction. The touring concert party, consisting of some five or six fairly notable musicians, forms the other relief from the amateur musical society conducted by a local enthusiast. But the members of a concert party on tour run through a stereotyped programme and bow with a theatrical smile to the mild plaudits, for they are paid a fixed sum and the agent is taking the risk in conjunction with a local music-seller. To expect true art from such, would be as foolish as to look for French cookery in a penny bun. Very different are the great provincial centres, such as Manchester, Glasgow, Nottingham, Birmingham and Sheffield, with their large orchestras and intellectual conductors capable of giving a satisfactory rendering of the Immortal Ninth, and exercising educational influence of the highest value. Choral works are soberly rendered and the whole realm of chamber music has, in some cases, been explored with reverence, displaying a level of careful talent by no means despicable. Audiences, so trained, respond magnetically to the best playing of the greatest artistes. What Sir Charles Halle did in Manchester has been surpassed in the greater rush of modern progress and the comparative scornful reception. Ballad concerts, redolent of Molloy, Adams, Wellings, Tosti and others of that ilk show advance and betray an affirmative response to the question put at the outset.

Finally in London the craving for good music on the part of the democracy has been quickly responsive so soon as the best was intelligently provided. Time was when promenade concerts were synonymous with a music hall type of audience listening to a vocal waltz or a potpourri termed Reminiscences or a selection. Now, 'when everybody is out of town,' the Queen's Hall is packed to overflowing with attentive listeners to nightly programmes well above the level of those given at the antiquated philharmonic concerts. The entire range of Wagner's works from 'Der Fliegende Hollander' to 'Parsifal,' Tchaikowsky's and Beethoven's symphonies, concertos by Schumann, Bach and Grieg are interpreted with all the great musical expression which Mr. Henry Wood now draws from his fine orchestra. The fare at popular prices differs in no way from those at the costly symphony concerts. The man in the audience may smoke his pipe and he does. But he also listens and enjoys, showing his appreciation with applause as discriminating as it is pleasing to the musicians. Here is to be seen as good a hearing and as good a rendering as any on the Continent. No capital, no provincial centres in Europe are to-day more appreciative of high-class music. Here is a ripe harvest for a new composer of importance. Where is he?

### QUERIES AND REPLIES

REPLY TO C.P.B.—It would be best for you to consult the pages of 'The Year's Art,' published by Virtue & Co., and selecting your Club, write to the Secretary for a copy of the rules.

REPLY TO L.B.—The Worshipful Company of Cutlers, Warwick Lane, London, might tell you the real worth of your 1700 razor, and we are giving your address to a correspondent in Sheffield who may give you information.

REPLY TO W.H.B.—The one shilling books on the subjects you name, published by Winsor & Newton, Ltd., Rathbone Place, London, W., are excellent for beginners. You could get them from most artists' colourmen. We have from time to time had lesson articles in THE ARTIST, and they will probably appear again at intervals.

REPLY TO MALTON.—Begin by studying 'Duvals' Anatomy,' published by Cassell & Co., and when you have mastered that, extend your knowledge by reference to the great works by Marshall and Thomson. You should also have the means of reference to a good skeleton if you wish to know the subject thoroughly. You could get excellent correspondence lessons from Messrs. Lenfestey & Clifford, or from Mr. C. Armstrong, 23 The Avenue, Bedford Park, London, W.

REPLY TO D.T.—The most likely people to apply to would be the poster printers, though the particular firm your poster would be likely to suit depends upon the type of design. You would probably get some guidance on this head by referring to the 'Poster' illustrated periodical.

REPLY TO M.D.E.—'A Primer of Sculpture,' by E. Roscoe Mullins, published by Macmillan, would give you good hints on relief modelling. Apply to Mr. C. Armstrong, 23 The Avenue, Bedford Park, London, W., about the lessons by correspondence.

REPLY TO BROADMOOR.—Write to the office of the paper (the address of which you have) for the information, which would come more properly from them than from us.

REPLY TO A.B.L.—We believe it is a study for a larger picture, in which it appears as one of three figures forming a composition, entitled 'The Readers.'

ANOTHER REPLY TO P. (QUERY No. 270).—From a reader. Messrs. Reeves & Sons, Ashwin Street, Dalston Junction, London, N.E., supply specially prepared colours which can be applied with any ordinary brush suitable for water-colour or stencil, without any special preparation of the paper.

QUERY No. 280.—I am building a house in the South of England. Will any reader tell me if I can use glazed faience decorations externally, without much fear of damage through the climate?—W.R.

QUERY No. 281.—Can you advise me where to get some really genuine old Jacobean furniture for a dining room?—A.P.F.

QUERY No. 282.—Sketching from Nature in the hot weather, this summer, I have had much trouble through my water-colours drying too quickly. Is there anything I could mix with them to make them dry more slowly?—R.W.

QUERY No. 283.—I should be greatly obliged if you could advise me as to cleaning an old oil painting. It is thickly covered with dark, shiny varnish?—G.C.G.

QUERY No. 284.—Can you direct me where to obtain a copy of the old Italian book—'A Treatise on Painting,' by Leonardo da Vinci?—F.H.

QUERY No. 285.—I am requested by a lady friend in Shropshire to ask you if you can tell me what is the salary per year of the Head Master of the Royal College of Art, London? I saw in a Leicestershire paper it was £1,000 per year, but my lady friend says it is not correct. I will be grateful if you will settle this question between us.—J.M.

QUERY No. 286.—Being a Russian Art student in England at this time, I am wishing to know what are the rights of the English student? I shall owe you a thousand thanks for this intelligence.—PETROFF.

QUERY No. 287.—(1) Is it possible to do as good work in oil painting with round hog hair brushes as with square ones? (2) Did the old masters, such as Reynolds, Gainsborough, Romney, etc., use round or square brushes, or both? (3) Do any modern painters of eminence work with round brushes?—ART STUDENT.

QUERY No. 288.—Would you kindly tell me of a book or magazine giving the opinions of some of the best painters of the day with regard to the use of photography in pictures?—T.H.H.